Jack Hilmer

Ilsa & Lloyd Rusco
7747 Sunset Drive
La Mesa, Calif

Margaret & Hubert Price
2954 Eagle St
San Diego

Interested in film at
San Diego

J. Driscoll

Distribution list for Catalogues:

① 10 free ones to contributors:

1. Bunuel
2. Whitneys
3. Fischinger
4. Miller
5. Man Ray
6. Deren
7. Pommer
8. Leite
9. Morley
10. Velgoth

Total = 100

② ~~1 free one to assistants~~

1. ~~Velgoth~~ Rosenheimer
2. Ransom
3. Leyda
4. Weinberg
5. Cockcroft
6. Jacobs
7. Tharp
8. Martha
9. Nancy

(over)

9. Louise
10. Johnat Museum
11. (sticker) * ~~E. P.~~ Dutton Co.
12. Iris Barry
13. (sticker) * Bruce Humphries
14. * Kenyon Review
15. (sticker) * Al Schmitken
16. ~~16~~ Rohr
17. Museum library

19 Kirkmen

20

There must be a mistake on the guarantee Reso— items of 311.14 and 35.88 — the first sum on the announcement was under $100.00 as I remember — about $5.00.

Also the griffin Bros. bill is screwed up at present.

F. Stauffacher
6-14-47

2.74

Bills to be Paid

(incomplete)

Monday

Dick,

I brought all the rest of the catalogues from the binders - 1500 of them. 300 hundred are @@@ with Mrs. Hamilton in the membership room and the rest are down in the photographic room in the basement.

I figured, roughly, from what bills are now in on the catalogue that our costs will be about @@ $1.00 each - so far:

Blake Moffitt & Towne	371.27 – pd. May 12
" " "	6.85 ×
WalterJ.Mann(cuts)	204.34 ×
Trade Press	190.65 ×
" "	8.20 ×
	781.31
Griffin Bros. bill(not in yet) approx.	800.00 ×
	1581.31

Millerich Binder Co. ~~380.00~~ × ~~961.31~~

I don't know what the binder's bill might be. And this does not take into consideration anything for Jack - who should get something, if possible.

Let's go easy on handing these out so freely; for God's sake, we'll kill our market. It just isn't done. We must wait and see how they go. I think five to each contributer is plenty, for the time being. I know there was some kind of a vague agreement with some of the contributers about ten each but I'm positive no one gives a damn - they'll be so glad to see the thing finally finished that they'll have forgotten about it. Let's wait. We'll have New York and Los Angeles full of free copies, which will naturally cut down on sales.

Reviewers should get free copies at the earliest opportunity. @@@@@@@ @@@@. Martha tells me you have made up a list of reviewers, so I'll leave that up to you, and anyhow I'm going to have my hands full in the next few weeks, as you know. One, also, to Gotham Book Mart.

Flash: Jerry MacAgy is showing Menilmontant, Ballet Mechanigue, EntrActe Smiling Madame Beudet, M, The Golem(complete) and a lot of other stuff, out at the Legion, and for free, too.

Will see you in a day or so.

Jack

Hope you'll excuse the rather cold tone to this note - its just a rush, and ain't meant that way, natch.

Have the copies gone to the Congressional Library for copyright?

CONTRIBUTORS

JAMES BROUGHTON

now secty Intl Fed. Filmm Archives - Paris Spring '47

LUIS BUNUEL was the director and co-author with Salvador Dali (1929) of the two famous surrealist films LE CHIEN ANDALOU/and (1930) L'AGE D'OR/. He has lived in Hollywood for the past five years, but is soon going to Mexico to start another film.

(See The Golden Age, in Henry Miller's Cosmological Eye) New Directions, 1939)

MAYA DEREN is the most enterprising of contemporary cinema experimentalists. Her efforts, through numerous magazine articles, and the distribution of her own films, to familiarize the public with a new art form, have been extremely noteworthy.

ELIE FAURE died in Paris in 1936.

OSKAR FISCHINGER is a pioneer in the field of the abstract film. He came to America from Germany in 1936, made OPTICAL POEM for MGM, and worked with Disney on the famous abstract sequence in FANTASIA - the Bach Tocatta and Fugue - which section was subsequently removed because it was too abstract. He is currently working on an entirely new conception of abstract/color in relation to the film.

HENRY MILLER, besides being the most widely discussed writer in

CONTRIBUTORS(Cont.)

Henry Miller Cont)

the English laguage today, has been a close follower of the Art of The Film, and has amassed considerable material both in Paris and here, on that subject.

ERICH POMMER

MAN RAY needs no introduction.

On Greenwood Press Letterhead

8 Sept. 1946

Harper & Brothers
New York

Dear Sirs,

We are preparing a selection of articles in the expermental film to be published by us under the title "Art In Cinema." This is to be a pamphlet to be in conjunction with the showing of a series of experimental films by the Art In Cinema Society of San Francisco at the San Francisco Museum of Art. Many of the articles to be used are original and we intend to copyright the contents.

I would like to ask your permission to reprint several paragraphs from "The Unquiet Grave" by Cyril Connolly to be embodied in certain critical articles in our pamphlet. The particular section I am referring to is on page 125 of the above named book, and deal with the film Un Chien Andalou as recounted by Mr. Connolly.

An early reply would be most gratefully appreciated since we are somewhat pressed for time.

Respectfully yours,

Frank Stauffacher

Established 1817

Harper & Brothers · Publishers · New York and London

49 East 33rd Street, New York 16, N. Y.

September 13, 1946

Dear Mr. Stauffacher:

Replying to your letter of September 8th, I regret that we cannot give you permission to reprint anything from THE UNQUIET GRAVE, as Mr. Connolly prefers not to have anything quoted from his books.

Sincerely yours,

Dorothy Blake

Permission Department

Mr. Frank Stauffacher
The Greenwood Press
San Mateo
California

DBF/ep

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

October 22, 1946

Mr. Frank Stauffacher
198 Warren Road
San Mateo, California

Dear Mr. Stauffacher:

May I resumé for the record our general understanding concerning the catalogue for "Art in Cinema".

We are to copyright the catalogue, so that the rights are to be in the name of the Museum, Art in Cinema Society as it is a non-profit venture and any income over and above the various agreed costs may be credited to the Art in Cinema Fund, to be used in developing further this activity in the future.

It is agreed that if you care to use any of the material included in the catalogue for a book on the cinema in the future that we shall grant you permission without charge, in consideration of your work in preparing the catalogue and obtaining the material in it.

The catalogue is to sell at $2.00 retail at our desk and anywhere else. It will sell at $1.50 to Members of the Art in Cinema Society and to all regular Museum Members. It will sell at $1.20 wholesale. Tax, where it is applicable, will of course be added at time of sale.

It is suggested that subscription be taken even in advance of publication in order to have some operating funds, and to get more idea of immediate demand. You will arrange with Mrs. Hamilton the free copies which are to go to contributors and others. It is agreed that some appropriate payment, even if only a token payment, be made to the contributors. Such a payment has already been made to Bazalel Schatz ($75) for designing the cover and for laying out the entire catalogue.

Mr. Frank Stauffacher October 22, 1946

It is understood that any return after the costs of printing and of these payments have been met will go into the Art in Cinema Fund to be added to whatever remains from the program itself to swell the Fund for future use in the development of more Art in Cinema programs. No individual will benefit or make any kind of profit on the Catalogue nor on the program.

May I add here what I have so often said, that we are exceedingly grateful for all you have done to make the whole program a possibility and a success.

Sincerely yours,

Grace L. McCann Morley
Director

GMM:nb

TORONTO: The Ryerson Press PANAMA: Lewis Service, Inc. HAVANA: La Casa Belga
SAO PAULO: Edicoes Cultura Ltda. BUENOS AIRES: Editorial Atlantida
BOMBAY: D. B. Taraporevala Sons & Co. STOCKHOLM: C. E. Fritze's Kgl. Hofbokhandel

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30 WINCHESTER STREET PUBLISHERS BOSTON, U. S. A.
PLEASE ADDRESS ALL CORRESPONDENCE TO THE COMPANY TELEPHONE HUBBARD 3560-3561

November 8, 1946

Mr. Frank Stauffacher
Art in Cinema Series
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your letter of November 5 enclosing check for $5.00 in payment of permission rights for the use of excerpts from the book The Art of Cineplastics by Elie Faure.

We are returning the permission blank, duly signed.

Yours faithfully,

BRUCE HUMPHRIES, INC.

Joan Cranshaw

Publicity
Mrs. Joan Cranshaw

jc/ef
enc.1.

BRUCE HUMPHRIES, INC.

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TORONTO: The Ryerson Press
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STOCKHOLM: C. B. Fritze's Kgl. Hofbokhandel

NEW YORK OFFICE:
16 East 43rd Street
Telephone VAnderbilt 6-1162

REQUEST FOR PERMISSION TO REPRINT

The undersigned requests permission to reprint the following material from your publication entitled:

THE ART OF CINEPLASTICS by Elie Faure

(Give specific details of passages, page reference, and, if necessary, approximate number of words.)

Page 25, beginning with the paragraph, "I remember the unexpected emotions I received..." etc., to page 28, the end of the chapter.

These quotations are to be reprinted in a volume entitled ART IN CINEMA (A catalogue)

By Edited by Frank Stauffacher

To be published by The San Francisco Museum of Art

Date of publication Approx. Nov.29,1946 price of volume $ 2.00

The undersigned agree to give full acknowledgment of copyright in the form specified by Bruce Humphries, Inc., to restrict the use of material to the work named above, to pay, upon the signing of this permission, the fee set, and to submit two copies of the published work to Bruce Humphries, Inc., for filing.

Signed Elizabeth B. Hamilton

By Four Seas Company of Old.

APPROVAL OF REQUEST

Fee for reproduction $5.00 Form of credit From "The Art of Cineplastics" by Elie Faure, copyright, 1923, bythe Four Seas Co. Reprinted by permission of Bruce Humphries, Inc.

Date of approval November 8, 1946

Remarks

Approved BRUCE HUMPHRIES, INC.

Edward B. Bruce

BRUCE HUMPHRIES, INC.

PUBLISHERS • 30 WINCHESTER STREET • BOSTON, U. S. A.

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BOMBAY: D. B. Taraporevala Sons & Co.
STOCKHOLM: C. E. Fritze's Kgl. Hofbokhandel

NEW YORK OFFICE:
16 East 43rd Street
Telephone VAnderbilt 6-1162

October 4, 1946

Mr. Frank Stauffacher
Art in Cinema Series
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

Thank you for your letter of September 30 explaining how the excerpts from the book The Art of Cineplastics by Elie Faure, are to be used.

We like to be reasonable, and as this isn't for a commercial venture, the fee will be $5.00. We ask, also, that acknowledgment is made according to title, author and publisher.

If you will fill in the two enclosed permission blanks and return them to us, we shall be glad to send you our final approval promptly.

Yours faithfully,

BRUCE HUMPHRIES, INC.

Joan Cranshaw

Publicity
Mrs. Joan Cranshaw

jc/ef
enc.2.

January 24, 1947

The Kenyon Review,
Kenyon College,
Gambier, Ohio.

Gentlemen:

Some time ago we wired you for a Fall 1944 copy of your publication, and asked permission to reprint H.G. Wallis's article "THE BLOOD OF A POET" contained therein, in our forthcoming catalogue on the avant garde film, "ART IN CINEMA".

We wish to thank you for sending the requested copy, but it has never been quite clear to us whether or not we had permission to reprint the Wallis article. Your telegram did not make this quite clear. Since then, other matters have come up and we have temporarily neglected the catalogue. However, the type is now being set, therefore we would very much appreciate a confirmation of our request.

The catalogue is a compilation of notes, articles, references, etc., on the Avante garde and Experimental Film, and is supposed to accompany our Art in Cinema Series - one such series having been given last Fall, and another one to be given i April. Both film series and the publication are non-profit ventures.

We would appreciate hearing from you regarding this matter as soon as possible. Again, many thanks for your prompt sending of the copy we requested.

Sincerely yours,

Frank Stauffacher,
Editor, Art In Cinema.

January 24, 1947

E.P. Dutton Co., Inc.,
420 Fourth Avenue,
New York, New York.

Gentlemen:

We are preparing a selection of articles on the experimental film to be published by us under the title, "Art in Cinema". It is a pamphlet, or catalogue, used in conjunction with a series of such films shown here last Fall, and a like series to be shown again this Spring at the Museum. Most of the material in the catalogue will be original, and we intend to copyright the contents.

May we have permission to quote a short paragraph from "Heraclitus or the Futuer of Films", by Ernest Betts, which has the imprint of Kegen Paul, Trench, Trubner & Co., Ltd., London, above your own imprint; dated 1928. The paragraph to which we refer is the last one in Chapter I on page #39, beginning "The trouble with", etc.

Since we are somewhat pressed for time, we would appreciate your answer as soon as possible.

Sincerely,

Frank Stauffacher,
Editor, Art in Cinema.

FILM CLASSIC EXCHANGE

FREDONIA, NEW YORK

TELEPHONE 611

Jan 27 I947

Mr Frank Stauffacher
San Francisco Museum of Art
San Francisco Cal

Dear Sir :-

In reply to your letter of the 24th, we will be very glad to supply ROMANCE SENTIMENTALE the Eisenstein film for your spring schedule at a rental fee of $ I2.oo and we will also be glad to supply the John Bovingdon film at $ I8.oo for the same series.

Paid 30.00 5/17/47 by Museum

These quotations are slightly higher than our school rates but are based upon getting the films to you a full week in advance of your showing date. Due to the publicity you give your series, we would arrange to glear the dates immediately ahead of your showing and make certain that the films were in your hands far enough ahead of your advertised date so that there would be no possibility of disappointment.

We are sending you under separate cover literature on some other films which may interest you for the present series or for some future series. We do have a few items here which are not readily available elsewhere. Not all of our early films are listed on the circulars that are in stock. Some of our circulars go out of print and other titles have not been grouped on circulars. Therefore if you are in need of any special subjects, I will be glad to write you in detail what we have that might interest you.

Very truly yours,

FILM CLASSIC EXCHANGE

by

1

The Kenyon Review

Gambier Ohio

Editor
JOHN CROWE RANSOM

Associate Editor
PHILIP BLAIR RICE

Advisory Editors
ERIC BENTLEY
CLEANTH BROOKS
LIONEL TRILLING
ROBERT PENN WARREN

January 28, 1947

Frank Stauffacher,
Editor, Art in Cinema
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

The Kenyon Review is glad to give you permission to reprint Wallis' article THE BLOOD OF A POET, published in our Autumn 1944 issue, in your forthcoming catalogue on the film ART IN CINEMA.

This permission is given with the understanding that credit will be given the Kenyon Review.

Yours sincerely,

Mary A. Rahming

Mary A. Rahming,
Secretary
(for the Editors)

E. P. DUTTON & CO., INC.

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PRESIDENT

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JOHN MACRAE, JR.
CHAIRMAN

286-302 FOURTH AVENUE
NEW YORK 10, N. Y.

January 28, 1947

Air Mail

Mr. Frank Stauffacher, Editor, Art in Cinema
San Francisco Museum of Art
San Francisco, California

Re: HERACLITUS, or The Future of Films, by Ernest Betts

This will give you permission to quote the material requested in your recent letter, providing you also credit author, volume and E. P. Dutton & Co., Inc. New York, as publisher in the United States.

Thank you,

Sincerely,

E. P. DUTTON & CO., Inc.

Mrs. Dianette Lawrence

NL

Permissions Department

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PARKWAY AT 26TH STREET
MEMORIAL HALL
PARKSIDE AVENUE
PHILADELPHIA 30
TELEPHONES POPLAR 0500
RODIN MUSEUM
PARKWAY AT 22ND STREET

February 11, 1947

Gentlemen:

Please send one copy of your recent publication ART IN CINEMA, and bill to me at the above address.

Very truly yours,

Marjorie Lyons

Marjorie Lyons
Librarian

San Francisco Museum of Art
Art in Cinema Society
Civic Center
San Francisco, California

Sent Order Journal 5/22/47

Lyons

February 17, 1947.

Miss Marjorie Lyons,
Philadelphia Museum of Art
Parkway at 26th Street,

Philadelphia, 30, Pa.

Dear Miss Lyons:

We are taking orders for Art in Cinema catalogues now. We expect delivery from the printer in about four weeks time, after which copies will be mailed to those who have filled out the enclosed form with their checks.

I would suggest you send us the application blank with your check and we will take care of the orders in the order of their receipt.

Sincerely,

Mrs. Noble Hamilton,
In charge of film programs.

E. R. Hamilton

Wrote 5/21/47 Enclosed a
Do you
apply?

SEVEN SEAS BOOK SHOP
7 PALOMAR ARCADE PHONE 4292
SANTA CRUZ, CALIF.

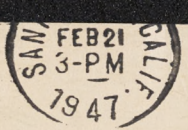
Oct 20th

Dear sirs:-

We are writing to enquire whether or not you grant trade discounts on "Art In Cinema" catalogue

sincerely yours

A. L. Lucia



THIS SIDE OF CARD IS FOR ADDRESS

Art in Cinema Society
San Francisco Museum of Art,
Civic Center,
San Francisco,
Calif.

Seven Seas Book Shop
7 palomar Arcade
Santa Cruz, Calif.

Dear Mr. Keeler:

We are giving the following discounts on the Art In Ci nema catalogue:

Retailers: 40% net price--$1.20 each
Distributors: 50% net price--$1.00 each

As we are publishing a limitted edition, we have not been able to print at production costs. We will have about 50 illustrations in additionx to the text. The catalogue should be ready in about four weeks and we will send you a copy for your inspection at that time.

Sincerely yours,

Frank Stauffacher, editor
Art In Cinema Society

February 25, 1947

Seven Seas Book Shop
7 Palomar Arcade
Santa Cruz, California

Dear Mr. Keeler:

We are giving the following discounts on the Art In Cinema catalogue:

Retailers:	40%	net price--$1.20 each
Distributors:	50%	net price--$1.00 each

As we are publishing a limited edition, we have not been able to print at production costs. We will have about 50 illustrations in addition to the text. The catalogue should be ready in about four weeks and we will send you a copy for your inspection at that time.

Sincerely yours,

Frank Stauffacher, editor
Art In Cinema Society

March 11, 1947

Dear Mrs. Cooch:

The ART IN CINEMA catalogue is still at the printers.

We have an envelope all addressed to you and as soon as the catalogues arrive - we hear they will be ready anout Maych 25th - they will be mailed out to those who ordered and sent their money for them.

Excuse this badly written and hasty note, but there just is not enough time these days.

I assume you meant the catalogue when you asked about the "program". I know you sent in $1.55 for it, among many others. There have been sudden and unexpected changes in the contents of the catalogue, which have cause the delay. I am sure however, that the catalogue will have been worth the waiting.

Most sincerely,

75 Buena Vista Ave.
San Francisco 17

My dear Mrs Hamilton

Some time ago I sent a check to pay for the programs of the first series of Art in Cinema.

Will I receive the programs soon, or has the check been overlooked?

Very truely

Marian C. Cook

Cstrauss
308 Spruce
S.F. 18 Calif.

THIS SIDE OF CARD IS FOR ADDRESS

Elizabeth B. Hamilton
S. F. Museum of Art
McAllister & Van Ness
San Francisco, Calif.

I haven't as yet received my copy of the "Art in Cinema" catalogue and wonder why?

Answered by postal 3/11/47

Celia Straus
308 Spruce St.
San Francisco,
Calif.

March 12, 1947.

The Personal Book Shop,
95 St. James Ave.,
Boston, 17, Mass.

Order #0217093

1 ART IN CINEMA catalogue.....$2.00

The catalogue is still printing. We expect delivery abou
the end of this month. If you will fill out enclosed ord
blank and return to us with your check, we will mail you
copy to you as soon as the catalogues are delivered.

Mrs. N. Hamilton,
In charge of film programs.

2/24/47 Wrote asking
still waited 2 wks.

PURCHASE ORDER

The Personal Book Shop

95 ST. JAMES AVENUE
BOSTON 17, MASSACHUSETTS
TELEPHONE: COM. 6100

DATE 3/4/47

PAGE

VENDOR

San Francisco Museum Of Art
San Francisco, California

KINDLY SHIP THE FOLLOWING BOOKS AS SOON AS POSSIBLE BY **PARCEL POST**
TO - 285 COLUMBUS AVE., BOSTON 17, MASS.

DO NOT INSURE

PLEASE REPORT ALL SHORTS AT ONCE, AND SEND ALL **INVOICES**
TO - 285 COLUMBUS AVE., BOSTON 17, MASS.

BE SURE TO SHOW OUR ORDER NUMBERS ON ALL INVOICES.

OUR ORDER NO.	QUANTITY	DESCRIPTION	PRICE
0217093	1	Art In The Cinema by S. F. Museum Of Art	

Please cancel any part of this order which has not been shipped 60 days from date, or, if you prefer, notify us when books are available.

The Personal Book Shop

BY Mary Arakelian

FORM P-1

Pers

The Personal Book Shop

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BOSTON 17, MASSACHUSETTS
TELEPHONE COM. 6100

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309 WALNUT ST., NEWTONVILLE
39 LINCOLN ST., NEWTON HLDS

May 28, 1947

San Francisco Museum of Art
Civic Center
San Francisco, California

Gentlemen:

Thank you for your postal of May 21 concerning our order for one Art in Cinema catlogue.

Our order has been cancelled. The customer will order from you direct.

Very truly yours,

THE PERSONAL BOOK SHOP

By: Margaret Pierce

MP:JB

March 24, 1947

Dear Eli,

I hope you'll forgive my tardiness in answering your interesting letter. We have been working on another Art in Cinema series over at the University and this doubles the pressure on us. The catalogue is also in its last agonies of birth, and should be out by the first of April.

Now, for your new magazine, I think you'll find that there are a lot of people who have been looking for just this sort of thing. It is a bold and an extremely worthy project, and we all wish you the most success with it. The list of editors and contributors is very impressive. I'm sure that it will meet with enthusiastic reception. I will be glad to give you our mailing list, only I will have to get someone to type a copy of it, and this is a good day's work. The Museum, as museum's go, will not allow the only copy of the list - which is all there is, to go out. I'll try to get at this as soon as possible. The new series in Berkely has a separate mailing list all its own, and you can get this from George Leite, on Daliel's Book Store, 2466 Telegraph Ave., Berkeley. I'll speak to him about it. He would be a good distribution point for the publication, by the way. His store deals only in books on Art, etc. Here are a few more book stores who would be interested:

Consignment basis

* Brentano's, City of Paris, Geary and Stockton, S.F.
* Paul Elder & Co., 239 Post St., S.F.
+ Functional Books, 1322 Grant Ave. S.F.
+ Gelber-Lilienthal, Inc. 336 Sutter, S.F.
+ Newbegins Book Store, 358 Post Street, S.F.

In general, these names are the ones who would be interested in handling your publication, I feel.

I'll send you a copy of the catalogue just the minute it comes out. I do hope it will be in time for your first issue, but if not, maybe the second.

We have more than enough films for Series Two. We went a little hog-wild with our [redacted] rentals, but our idea was to get as many as possible, select, and thereby get to learn the field better. I know we won't have room for TREETRUNK TO HEAD, although you can never tell with these sort of films. We have still been able to get the Avantgarde type of thing, although I think we're rapidly exhausting the sources.

Best of luck on the magazine. I'll send the mailing list as soon as possible. Best regards to the Jacobs family.

Sincerely,

Frank Stauffacher

April 26, 1947

Dear Mr. RAkestraw:

Confirming my conversati n with your secretary last Friday, she said that I cou d have an appointment with you Monday, May 5, at about 9:0 AM. As I told her, I am going out of town next week on business. Mr. Stauffacher and Mr. Leite will take care of the Films program for Tuesday's showing.

It is going to be rather difficult to get costs by recipted invoices from the museum. They operate the same way the University does, apparently, and we have never gotten those records from the Museum's bookkeeper. However, we can discuss this when we meet. I will be back in town next Friday for a day, and can be reached at the Museum that day. If you have any communications, could you drop me a line here at the Museum?

Sincerely yours,

Richard B. Foster

Le

May 24, 1947

George Leite
c/O Daliel's
Berkeley, California

Dear George:

Attached you will find ten copies of the ART IN CINEMA catalogue. They are being given to you in return for your contribution to the symposium on the avantgarde cinema which apperas in the catalogue in lieu of payment therefor.

Please accept our thanks for your contribution and for your part in the success of the Art In Cinema showings both at the Museum and amt the University of Californai. Your part was, of course, one that is hard to calculate, but we feel sure that without your support and the effort that you put forth in publicizing and sponsoring the three series, they would not have enjoyed the measure of success that they did.

Dr. Morley of the Museum told me that she felt you had done a real service to the museum by your efforts and your sponsorship. She asked me to convey her thanks to you.

We hope that you will be with us in future showings, both as a sponsor and as a friend of the avantgarde movement.

Sincerely yours,

Dick Foster

June 11, 1947

Arlington White, Esq.
Mills Building
San Francisco, California

Dear Chet:

Under separate cover I'm sending you two copies of the ART IN CINEMA CATALOGUE which we want copyrighted. The Catalogue is to be copyrighted in the name of the San Francisco Museum of Art, War Memorial Building, Civic Center, San Francisco.

The typographer was Jack Werner Stauffacher, Greenwood Press, 198 Warren Road, San Mateo, California.

The printer was the Trade Pressroom, 447 Sansome Street, San Francisco, California.

The typesetter was Griffin Bros., 447 Sansome Street, San Francisco, California.

The binder was Wm. S. Millerick, Co., 545 Sansome Street, San Francisco, California.

The editor was Frank Stauffacher, 198 Warren Road, San Francisco. He is 31 year of age.

The ART IN CINEMA Society of the San Francisco Museum of Art organized the material, but since the Society is a subsidiary of the San Francisco Museum of Art, the copyright is held in the name of the Museum.

The Catalogue was officially published May 15, 1947.

I hope that this is all the information you need. Enclosed you will find my check (#611) for $7.50, which was the price we atreed upon over the telephone for the copyright legal fees. If you need any more information, please call on me at KLondike 2-2300, Ext. 129.

Sincerely yours,

Dick Foster

RBF/mbb

Extension Division. Mr. Rakestraw has indicated that payment only awaits a more detailed billing from us on certain items, which will be supplied this week.

The dollar value of the catalogue inventory is computed at $1.40 each (cost), as explained on the schedule.

Schedule III - EXPENSES, CATALOGUE. This schedule lists all expense items for the catalogue. Those marked (x) are non-repetitive items and you will note that the schedule contains one-half of the expense accounts submitted by Messrs. Foster and Stauffacher. Since a good part of the business transacted in Los Angeles during the trips for which the expense accounts were in part submitted, this seems a fair distribution.

The bill from Griffin Bros. for $965.70 is in dispute since Griffin Bros. has charged the catalogue expended correcting their own errors. The two bills from Guarantee Printing Co. for $371.27 and $35.68 are also in dispute (although they have been paid) by reason that their estimate for the printing of the announcements was $95.00.

If a second printing of the catalogue seems advisable later, 2,000 copies can be printed for $1015.27 (perhaps less if competitive bids are obtained) for an average cost of .50 7/10 per catalogue.

As you know, the present sales price (retail) of the catalogue is $2.25, and a general distributors discount scale has been established as follows: 25% discount for 1 copy; 33 1/3% for 2 to 5 copies; and 40% for 5 or more copies. The catalogue retails at $1.75 to Museum and Art in Cinema Society Members. General distribution has been taken over by Mrs. Hamilton and Miss Bullitt.

About forty-five review copies have been sent out and reviews should start to come in in July and August, so we may expect major sales during the Fall of 1947.

Since there are 1,350 catalogues in inventory, and since the University of California owes the Society $574.00, and further, since all deferred billings amount to $1,762.20 and our accounts receivable amount to $335.18 on the catalogues sold to date, a balance of only 603 catalogues remain to be sold at an average sales price of $1.40 in order to pay all outstanding accounts.

Schedule IV is self-explanatory.

Schedule V is also self-explanatory. The total net worth is $1042.99 based on the inventory value of $1.40 for 1,350 catalogues.

Schedule VI - PROFIT AND LOSS STATEMENT. You will note the Series I is set up for a net profit of $725.81. However, some billings were made and paid in 1947 for Series I that would reduce this figure and increase the profit on Series II. However, this wasn't deemed necessary. Also, there was paid out $7.00 for permission to use certain material for the catalogue that was also used in Series I, and this $7.00 expense was charged to Series I rather than the catalogue.

I want to apologize to you (as I have already to Miss Knepp) for having conducted an audit of the cash book on Saturday, June 7, 1947 when Miss Knepp was not present. It was certainly an ill-advised action, even though prompted by my eagerness to set our accounts straight. I have deeply regretted that my enthusiasm led me to such a poor business practice, for I feel greatly responsible toward my obligation both in business and personal relations with you and the Museum. It was a thoughtless act which has taught me a lesson.

Arrangements for a possible series for this Fall will be covered in a separate letter, subject to thorough discussion and approval from Mrs. Hamilton. She has mentioned a program idea that seems acceptable both to Frank Stauffacher and myself, and we shall attempt to work out the details before Saturday, June 22, 1947 with her.

I know you'll be pleased to know that the Museum and the Society have been complimented by many persons on the catalogue. (Later we'll attempt to summarize these comments for you). In addition, Mr. Rakestraw indicated that the entire Art Department of the University was in attendance and was without exception enthusiastic about the entire series. Also, Mr. Rakestraw said that the series was over-sold by almost 100 seats (over 900 persons in attendance and only 800 seats were to have been sold) with another 800 turned away.

In conclusion, Frank Stauffacher and I want to extend our great thanks and gratitude to you and the entire Museum Staff for your efforts in making the Society a success. It has been a fine, stimulating experience to work with the Museum; one which we greatly hope to repeat in the future.

Respectfully yours,

Richard B. Foster

RBF/mb

OSKAR Fischinger
1010 HAMMOND St
LOS Angeles 46. CAL
UNITED STATES POSTAGE
1 CENT
LOS ANGELES CALIF.
JUN 19
6:30 PM
1947
BUILD YOUR FUTU
WISELY SAFE
U.S. SAVINGS BON
VIA AIR MAIL
Mr. Foster & Stauffacher
SAN FRANCISCO MUSEUM OF ART
Civic Center
SAN FRANCISCO
CALIF.
AIR MAIL
LOS ANGELES. CALIF.
JUN 19
63cPM
1947

June 16. 47

Dear. Mr. Foster & Stauffacher.

your Idea to create a
Central release point for
such Films is wonderful -
Please let me know all about
it. you can count on my participation.
I wish you good luck with it.

THANKS for the Book and
Congratulations to it. I think it
is really wonderful. much success to you.

Please reserve ~~12~~ 6 Books for me
but them as I sale till I send you the
Money. In the meantime would
like to have at least 6 more now.

Best wishes and much thanks

Always Sincerely yours

Oskar Fischinger

SEND me 6 books now, "ART in CINEMA" enclosed check $9.00
AND reserve 6 more which I will take in a month or so.

RUTHMANN started 1919-1920.
HAVE clippings of his first shows here.
Richters remarks about myself are
all wrong - but that does not
diminish the value of the Book.
it can be corrected. other times.

much thanks for everything.

OSKAR FISCHINGER
1010 HAMMOND St
West HOLLYWOOD 46. CAL.

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

FILM LIBRARY
IRIS BARRY, DIRECTOR

17 June 1947

Mr. Richard Foster,
San Francisco Museum of Art,
San Francisco, Calif.

Dear Richard:

I want to thank you and Frank for the personally inscribed copy of ART IN CINEMA. Really very nice. I have read it through now, cover to cover, and it is a most valuable addition to the literature on experimental cinema - one that can be used as well as enjoyed. I won't pretend that I think it's perfect, because I dare say you know too that it isn't. But it's certainly not your fault if Man Ray and a couple of the others talk drivel and nonsense, or if Hans Richter's little history ignores everything that didn't involve him to some extent. We can accept them as statements, and let it go at that. Until time comes for another volume. I just want to say that I am very pleased to have been able to be of some assistance in the fine work you people are doing in San Francisco. I urge you to continue.

Sincerely,

Arthur Rosenheimer, Jr.,
Assistant Curator

938 Bronx Park South
Bronx 60, New York
June 20, 1947

San Francisco Museum of Art
San Francisco, Calif

Dear Sir:

Will you be so kind as to give me information as how to buy "ART IN CINEMA" - a book that I've recently examined at the Museum of Modern Art, New York?

Thanking you for the service,

I am,

Very truly yours,
George Geltzer

Order Postal
6/27/47

SAN FRANCISCO MUSEUM OF ART
VETERANS BLDG. CIVIC CENTER
SAN FRANCISCO, 2, CALIFORNIA

SAN FRANCISCO MUSEUM OF ART
VETERANS BLDG. CIVIC CENTER
SAN FRANCISCO, 2, CALIFORNIA

Eli Wilko

23 June 1947

Dear Eli,

Saw a copy of CINEMA at Paul Elder's; congratulations on a good job! It was really fine to once again see a current mag. the contents and feel of which harks back to the days of CLOSEUP and EXPERIMENTAL CINEMA. We've been long in need of this magazine, and we all wish you good success with it.

If you have a chance to shoot us any names or information regarding the establishment of an experimental clearing house, please do so. Foster and I hope to continue showing experimental work, but more and more contemporary - less and less of the older stuff. There's plenty of it around, but its an awful job to dig it up.

Best to Lewis. Tell him we'd welcome that list of experimenters @@@@ he mentioned in his last letter, if he gets a chance to send it. Also, do you still want our mailing list?

Sincerely,

Frank Stauffacher

June 23, 1947

Paul Ballard
Hollywood Film Society
Coronet Theatre
366 N. LaCienega
Los Angeles, 36, Calif.

Dear Paul,

Sorry that I've been unable to answer your letter before this. Miss Bullitt wrote you a letter explaining my absence; I'll try to answer yours more directly now.

I'm sorry, also, that you didn't get your copy sooner. In fact, I'm actually not sure at this minute that you did get a personal copy! Things have been so messed up here of late - I think with envy of your own extremely neat and efficient files. We have a lot of work ahead of us to get ours in order again.

Yes, Jack W. Stauffacher is my brother - he designed the typography and I must say he did a good job of it. Your idea of putting out a book on important foreign and domestic films is a good one. The total cost of our cuts - on 110 line zinc (not copper) - was $205.00, including two that we did not use. The total cost of the entire book is another matter which I won't go into here - suffice it to say that we've had to raise our price from 2.00 to $2.25. But the cause of many of the high expenses could have been avoided with more caution, more close watching, cheaper paper, etc. You should be able to put out a fifty page book with half of it illustrative material for around $450.00 or so. I'd say that would be the minimum, but not much higher.

We're not doing much at present with films. But we hope to swing into action again in a month or so. I might come down to Hollywood before that. Do you think you can handle those fifty copies? They're beginning to go pretty well here, and in another month or so there will be some reviews, and that will sell quite a number. Let me hear from you.

How is Curtis Harrington? I hope that he didn't think my letter regarding his film too negative.

Sincerely,

Frank Stauffacher

July 9, 1947

Mr. Arthur Rosenheimer, Jr.
Assistant to the Curator
Museum of Modern Art Film Library
11 West 53rd Street
New York, N. Y.

Dear Mr. Rosenheimer:

Your interest and helpfulness with all the ART IN CINEMA Series and the Catalogue has been so very much appreciated by us here. I wonder if you can advise me on the matter of distribution of the Catalogue directly to the Museum of Modern Art for resale.

Although the publications of the Museum of Modern Art are regularly stocked here at this Museum for resale, neither Miss Weil (in charge of the Museum Bookshop) nor I are familiar with the practise of the MMA as a buying and distributing agent. Naturally, we would like to see the Catalogue distributed through the MMA, so although this will not fall in your department, no doubt, would you have the kindness to pass this letter along to the proper person, or to advise me whom I might write directly? We'd very much appreciate it. (Our discount scale to all distributors is: 1 copy @ 25%, 2 to 5 copies @ 33 1/3%, 5 or more @ 40%, 100 or more @ 41%. Effective June 15, 1947 it was necessary to raise the retail price of the Catalogue from $2.00 to $2.25, due to excessively high production costs.)

With our thanks for your many good offices of the past, I am

Most Sincerely,

Martha B. Bullitt

Martha B. Bullitt
Catalogue Sales

Fi

June 8, 1947

To: Oskar Fischinger
1010 Hammond St.
Hollywood, Calif.

1 copy ART IN CINEMA Catalogue

(Free copy to contributor)

June 8, 1947

To: Henry Miller
Big Sur
California

1 copy ART IN CINEMA Catalogue
(Free copy to contributor)

June 8, 1947

To: Maya Deren
61 Morton St.
New York, N.Y.

1 copy ART IN CINEMA Catalogue
(Free copy to contributor)

We

June 23, 1947

Herman Weinberg
Avenue Playhouse
6th Ave. & 47th St.
New York, N.Y.

1 copy ART IN CINEMA. (Complimentary)

/m

Ri

June 23, 1947

Hans Richter
134 East 60th Street
New York, N. Y.

1 copy ART IN CINEMA. (Complimentary)

/m

June 24, 1947

Man Ray
1245 Vine Street
Hollywood, California

1 copy ART IN CINEMA. (Comp.)

/m

June 24, 1947

Amlen Etting
1922 Panama Street
Philadelphia, 3

1 copy ART IN CINEMA. (Complimentary)

/mbb

June 24, 1947

Douglass Crockwell
P. O. Box 221
Glen Falls, N. Y.

1 copy ART IN CINEMA. (Complimentary)

/mbb

NATIONAL FILM BOARD

CANADA

Ottawa, June 25, 1947.

Mrs. Noble Hamilton,
Film Program Director,
San Francisco Museum of Art,
San Francisco, Cal.

Dear Mrs. Hamilton:

Thank you very much for sending a copy of your ART IN CINEMA catalogue. I am most grateful to Dr. Morley for her thoughtfulness in this regard; please convey my appreciation to her as well.

This is also to confess that I have passed on, to Mr. Norman MacLaren of our Art Department, the copy you have sent, so that his production unit might enjoy it and so that he might take it with him on a trip abroad which he is making shortly. Would it be possible for you to let me have a second copy which I should be pleased to have with me for circulation amongst interested parties whom I shall be meeting at the Banff School of Fine Arts this summer. I leave shortly to attend the school and it would be appreciated if you could forward the second copy to me care of the French Chalet, Banff School of Fine Arts, Banff, Alberta, if it is not possible to have it arrive here before July 5. In case you and Dr. Morley have not as yet come on it, I enclose two copies of a brochure printed by us some two years ago entitled 'The Arts in Canada and the Film'. I shall also be pleased to see that you receive copies of an Arts and Crafts film list we are hoping to issue by autumn.

Sincerely yours,

Calais Calvert

Calais Calvert
Distribution Officer
Films for Women & Welfare Films
NATIONAL FILM BOARD

CC/FD
Encl.(2)

July 2, 1947

Miss Calais Calvert
c/o French Chalet
Banff School of Fine Arts
Banff
Alberts, CANADA

1 copy ART IN CINEMA (complimentary)

/mbb

July 3, 1947

Miss Calais Calvert,
c/o The French Chalet,
Banff School of Fine Arts,
Banff, Alberta, Canada.

Dear Miss Calvert:

Thank you so much for the brochure, "The Arts in Canada and the Film" and for the promise of the Arts and Craft Film List, both ofwhich we are very glad to have.

We have sent you another copy of ART IN CINEMA and am so glad you found it interesting. If you think of any book store in either Banff of Ottawa, who might like to carry it, I would appreciate your letting me know, as we are anxious to "spread the book about". The book retails for $2.25 with a discount to dealers of 33 1/3% for 2 to 5 copies, and a discount of 40% for 5 or more.

Dr. Morley read your letter and told me to send you her greetings and thanks. She left yesterday for New York, and leaves for England tomorrow, whither she will be for a week, then Paris with Unesco. You doubtless know she has taken a leave of absence from the Museum for a year and a half to work with Unesco. It is a wonderful opportunity for her and for Unesco, we think, but we shall miss her sorely.

Again, many thanks and I trust the book reaches you in good time.

Most sincerely,

Elizabeth B. Hamilton

Mrs. Noble Hamilton,
Film Program Director.

Brit

July 15, 1947

National Film Library
British Film Institute
4 Great Russe Street
London, W. C.
ENGLAND

1 copy ART IN CINEMA (complimentary)

/mbb

June 24, 1947

Sara Kathryn Arledge
4221 Stockton St. - Apt. #4
Richmond, California

1 copy ART IN CINEMA. (Complimentary)

/mbb

June 24, 1947

Luis Bunuel
5642 Fountain Ave.
Los Angeles, California

PLEASE FORWARD

1 copy ART IN CINEMA. (complimentary)

/mbb

Dear Mr.Richardt Foster,

Since I did not get any message from you about your Rex A rt Theater - Please let me know as soon as posible and please return the films as soon as they are free.. Since I have very few copies.

The new film Motion Painting is completed and printed in both sizes 35mm and 16mm. The 16mm is available now but the 35mm size will not be ready before a few weeks.

The film is highly interesting. I made a Testshow here in the ArtCenter-school.-just to find out and the film was very well received indeed very well. It was a whole evening of my films and as the last one the new one. I wish you would have been present that evening.

With the new film I have 2 full reels of films wich contain enough material to fill an evening if maybe a short introduction speech is made before and a short discussion aroused afterwarts.

How do your plans develop about the distribution center/ Please let me know.

Greetings to all oure friends and best wishes to you

always sincerely yours,

Oskar Fischinger
1010 Hammond Str.
West-Hollywood 46 Cal.

December 1.1947

THEATRE ARTS

130 WEST 56th STREET
NEW YORK 19, N. Y.

December 8, 1947

San Francisco
Museum of Art
San Francisco, California

Dear Sirs:

We would very much appreciate your sending us a review copy of the following publication:

ART IN CINEMA: A Symposium
on the Avant Garde Film -
edited by Frank Stauffacher.

Thank you very much for your courtesy in this matter.

Very truly yours,

THEATRE ARTS

by Kathryn Stein
Kathryn Stein

December 9, 1947

Mrs. Ruth Isaacs
American Russian Institute
101 Post Street
San Francisco, California

Dear Mrs. Isaacs:

For the San Francisco Museum of Art and the Art in Cinema Society, may I express our very great appreciation of your kindness and courtesy in lending to us the photographic material of the Russian cinema for use in our wall show last October and November. The material constituted a most useful and valuable addition to the interest of the exhibition.

With many thanks, I am,

Very cordially yours,

Frank Stauffacher, Editor
Art in Cinema Society

FAS/mb

CORONET THEATER
366 NO. LA CIENEGA
LOS ANGELES, 36

December 8, 1947

Martha B. Bullitt
Art in Cinema Society
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Miss Bullitt:

I have just been appointed Executive Secretary of the Hollywood Film Society, and am planning a series of experimental film showings for the first of the year. I shall appreciate it very much if you will let me know where I might obtain the following films shown on your second and third Art in Cinema Series:

"Meta" by Robert Howard
"Suite #2" by Hal McCormick
"The Fall of the House of Usher" by Watson & Webber
"Mars" by Reginald McMahon

Of course I understand perfectly why you were unable to include my film on your November 7th showing; indeed, I hardly expected you to show it under the circumstances. Although I am now rather curious to know why you do not intend to include my film on the showing I have been told you intend to have during January of material that was not shown during the Series.

I shall appreciate an early reply concerning the above material, as we want to set our programs as soon as possible.

Yours very truly,

Curtis Harrington

Curtis Harrington
Executive Secretary
Hollywood Film Society

DECEMBER 12, 1947

XXXXXXXXX

XXXXX NIGHT LETTER PREPAID TO:

OSKAR FISCHINGER
1010 HAMMOND STREET
WEST HOLLYWOOD, 46, CALIF.

YOUR FILMS USED AT REX ART THEATRE ARE SAFE HERE AT MUSEUM. XXXXXXXX

XXXXXXXXXXXXXXXXXXXXXXXXXXXX WE SHALL PACK AND SHIP THEM TO YOU FOR

RICHARD FOSTER IMMEDIATELY.

MARTHA BULLITT
S. F. M. A.

Charge to: Art in Cinema
Sent by: Martha B. Bullitt

December 12, 1947

Art in Cinema Society
S. F. Museum of Art
San Francisco, Calif.

Mailing of Art in Cinema Series Three subscription folders - 1,000 pieces @$.01 ea.

$10.00

Submitted by Martha B. Bullitt

Martha B. Bullitt.

AMERICAN RUSSIAN INSTITUTE

For Cultural Relations with the Soviet Union

HOLLAND ROBERTS
President

WILLIAM KERNER
Organizational Director

ROSE ISAAK
Secretary

101 POST STREET
San Francisco 8
SUTTER 1-2395

December 15, 1947

Mr. Frank Stauffacher
San Francisco Museum of Art
San Francisco, California

Dear Mr. Stauffacher:

The exhibit checked back OK with the exception of the scene from PeterI "Forward To Attack!", which was uniform with the Stalin Prize Winner series. Please return this at your earliest convenience.

Please feel free to call on us for information and exhibits at any time. I in turn will keep you informed as new material arrives.

Pleasant holidays and a better new year for all.

Cordially,

Rose Isaak

MUNSON • WILLIAMS • PROCTOR
INSTITUTE
312-318 GENESEE ST., UTICA 4, N. Y.

COMMUNITY ARTS PROGRAM
Harris K. Prior, Director

December 16, 1947

Director of Film Program
San Francisco Museum of Art
Civic Center
San Francisco, California

Dear Sir:

I am anxious to find out how I may obtain the film FLAT HATTING which you showed on October 24. Would you be good enough to tell me the distributor from whom I may obtain it.

Thank you very much.

Yours sincerely,

Harris K. Prior

Harris K. Prior

HKP:mcf

Martha - If you'll tell me the source I'll write this guy — Eliz.

SAN FRANCISCO MUSEUM OF ART
THE MUSEUM OF THE SAN FRANCISCO ART ASSOCIATION
WAR MEMORIAL • CIVIC CENTER • HEMLOCK 2040 • SAN FRANCISCO • CALIFORNIA

WILLIAM W. CROCKER, President
GRACE L. McCANN MORLEY, Director

Dec. 18

Martha will
return and
take care of
this. Please
leave
as is.

ART OF THIS CENTURY FILMS, INC.

34 EAST 21st STREET
NEW YORK 10, N. Y.
ALgonquin 4-9197
PLaza 5-9249

Dec 24. 47.

Dear Miss Bullitt,

I am sorry that I did not discover the mistake before. The fact is that I discovered an incoherence, but I never knew exactly whether I have paid a bill or not, and receiving later on only $13 bills I thought I might have. I enclose the $14.02 check nr 281.

Please give me heartfelt my best greetings, he might hear from me soon something he will like.

Sincerely yours
Hans Richter

check 14.02
12/29/47 JW

Sorry this was not taken
care of sooner - letter will
follow.

Amos Vogel

337 5
12/24/47

SAN FRANCISCO 6,
KEARNY AND SUTTER STS.
2539 MISSION ST.
OAKLAND 12,
BROADWAY-20-TELEGRAPH
SACRAMENTO 14,
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Sherman, Clay & Co.

"HOME OF THE STEINWAY"

KEARNY AND SUTTER STREETS
SAN FRANCISCO 6, CALIFORNIA

Enclosed find check to cover
my bill and also
the wrong bill rendered
in my package.

Paul

REVIEW COPIES

Argonaut - John Garth
Arts & Architecture - Robert Joseph
*Amateur Cinema League - ~~Moore~~ James W. Moore - 420 Lexington ave. N.Y.17
*Ballard Film Society - Paul Ballard Coronet Theatre 366 No. La Cienega
*Berkeley Gazette - Book Ed. 2048 Center - J.R. Ward, Man Ed.
*British Film Institute - Harold Leonard
Call- Bulletin - Elise Tharpe
Call-Bulletin - Fred Johnson

Chronicle, S. F. - John Hobart
Spencer Barefoot
Alfred Frankenstein
Carleton McKinney

Cinema - Eli Willis ? Frank
Cine Club de Paris

Design Magazine - Film Ed. Noralee Sent
*Dutton, E. P. (Pblshr)

Examiner, S. F. - Alexander Fried
Kevin Wallace

Fortnight Magazine - May Hipshman
Herald-Trib. N.Y. (BK Section) 230 W. 41st 49 Ea. 33rd. NYC
*Harpers - Jacques Barzun
Hollywood Quarterly - Jay Leyda
*Humphries, Bruce Inc. (pblshr)
Kenyon Review - Theatre Ed.

*New Yorker - Edmund Wilson - 25 W. 43rd
News, S. F. - Claude La Belle
Emilia Hodel

~~Museum of Modern Art - Rosenheimer~~ 11 W 53rd ~~West Coast Sent~~ ~~Oakland Trib~~

~~*Oakland Tribune - Book Ed. West Coast~~ 520

Partisan Review - Carrie Hoffberg
*Publishers Weekly 62 W 45th NYC

*Saturday Review of Literature 25 W 45th NYC

*Retail Bookseller 55 5th ave NYC

*Theatre Arts - Kathryn Stein
Time - Book Ed. 9 Rockefeller Plaza NYC
TIMES - N.Y. Book Section 229 w 43rd
*View Magazine - Cinema Ed. 1 E. 53rd
Univ. of California Extension Div. - Rakestraw DA Sinclair
*What's Doing - Bruce Ariss

REVIEW COPIES

Argonaut - John Garth
Arts & Architecture - Robert Joseph
*Amateur Cinema League - Moore

Ballard Film Society - Paul Ballard
*Berkeley Gazette - Book Ed.
*British Film Institute - Harold Leonard
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Humphries, Bruce Inc. (pblshr)
Kenyon Review - Theatre Ed.

*New Yorker - Edmund Wilson
News, S. F. - Claude La Belle
Emilia Hodel

Museum of Modern Art - Rosenheimer

*Oakland Tribune - Book Ed.

Partisan Review - Carrie Hoffberg
*Publishers Weekly

*Saturday Review of Literature

*Retail Bookseller

*Theatre Arts - Kathryn Stein
Time - Book Ed.

*View Magazine - Cinema Ed.

Univ. of California Extension Div. - Rakestraw
*What's Doing - Bruce Ariss

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~~Paul Velguth~~ 1
~~Hans Richter~~ 1

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10

Total-110 copies

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~~Herman Hadel~~
~~San Francisco Magazine~~
~~Theatre Arts~~
~~Saturday Review of Literature~~

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approx. 25

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AS 8024

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Moore (Amateur Cinema League editor) 1
Dr. Stephen Pepper (Chairman, UC Art Dept.) 1

Eli Willits

request for review

Theatre Arts / — 1 copy

Retail Bookseller

Publisher's Weekly

FOR VICTORY BUY UNITED STATES WAR BONDS AND STAMPS

CIVILIAN PRODUCTION ADMINISTRATION

OFFICE OF DEFENSE TRANSPORTATION

1355 Market Street
San Francisco, California

(3) 1 free one to artists:

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(2) ~~Etting~~
(3)

add to Hotels — reservations 400 pass

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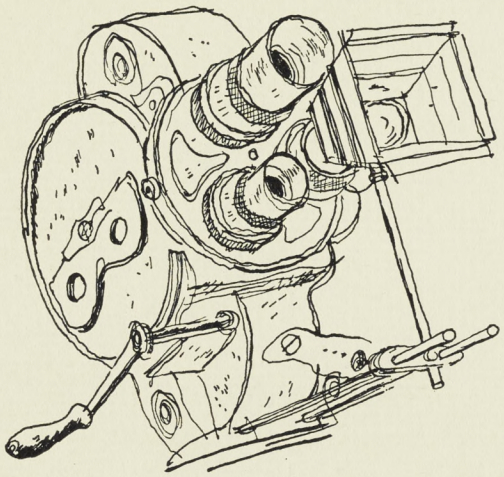

art in cinema

two special programs

CONTEMPORARY EXPERIMENTAL FILMS OF IMPORTANCE

An art from which youth is barred from practicing freely is sentenced to death in advance. The moving picture camera should be like a fountain pen, which anyone may use to translate his soul onto paper. The 16mm. film presents the only solution, and in this I think America should take the initiative.... It offers an opportunity of trying for miracles. JEAN COCTEAU

FRIDAY, FEBURARY 11th, 8 p. m.

MOTHER'S DAY—JAMES BROUGHTON'S nostalgic, witty mosaic of The Family's pictorial and emotional atmosphere, repeated on this program with the premiere presentation of the new sound track, an original score written for the film by HOWARD BRUBECK and performed by members of the San Francisco Symphony Orchestra conducted by the composer.

LIGHT REFLECTIONS—by JAMES E. DAVIS, with original musical score by EDWARD MULLEN. The latest film by this famous painter and sculptor in transparent plastics.

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THE PETRIFIED DOG—written, directed and photographed by SIDNEY PETERSON; produced by Workshop 20, The California School of Fine Arts. A film in which attention is focused on what has been called "the dream world as a place," with an unusual experimental sound track.

DIME STORE—by DORSEY ALEXANDER. A carefully composed sequential arrangement of familiar objects treated in a rhythmical or musical form of conception.

NUMBERS 1 and 4—by HARRY SMITH. Mr. Smith continues his experiments in the visual aspects of emotion sequences.

Sibyl Moholy-Nagy will give a short talk on the avant-garde film experiments of the late Lazlo Moholy-Nagy.

FRIDAY, FEBURARY 18th, 8 p. m.

MEDITATION ON VIOLENCE—MAYA DEREN'S latest work, a dance film with the Chinese dancer Chi'ao-Li Chi, based on movements from the Wu Tang and the Shao-lin schools of Chinese boxing, with a climactic sword episode. Miss Deren's first sound film.

RITUAL IN TRANSFIGURED TIME—MAYA DEREN'S famous film with the dancer Harriet Westbrook, will be repeated here in conjunction with her new film.

THE STONE CHILDREN—by KENT MUNSON and THEODORE HUFF. An ironic allegory and at the same time an experimental documentary.

FRAGMENT OF SEEKING—by CURTIS HARRINGTON. A singular and moving cinematic portrait, a fragment from the existence of an adolescent Narcissus.

INTROSPECTION—by SARA KATHRYN ARLEDGE. A repeat showing of this noteworthy and brilliant dance-on-film experiment.

These two programs do not constitute a series, and no series subscriptions will be sold. Admission: 90c each program for Museum non-members; 60c for Museum members. Admission may be purchased at the door, or in advance by mail. Please send stamped, self-addressed envelope.

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